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BRUSH AND PENCIL

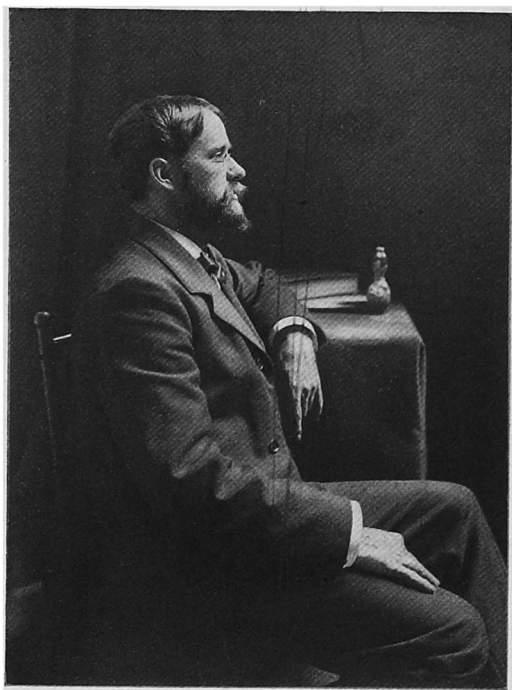
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CYRUS E. DALLIN, SCULPTOR

Cyrus Edwin Dallin, born November 22, 1861, at Springville, Utah, was the second of a family of eight children, and is the eldest



CYRUS EDWIN DALLIN

living son of Thomas Dallin, an Englishman who came to the United States in 1851. Springville lies near the foothills of the Wasatch range, and the picturesque theory that sculptors are peculiarly the sons of the mountains, which may be argued with no slight volume of evidence, finds another confirmation in Mr. Dallin's case. He was born and reared in a one-story log cabin, the town being surrounded by a wall of adobe ten feet high as a protection against predatory Indians. The majestic outlines and changing colors of the

mountains are blended with all the earliest impressions of his youth. In the grim cañons, shaded by awful cliffs, the boys of Springville were wont to seek raspberries, to explore caves, and to roll stones. Im-

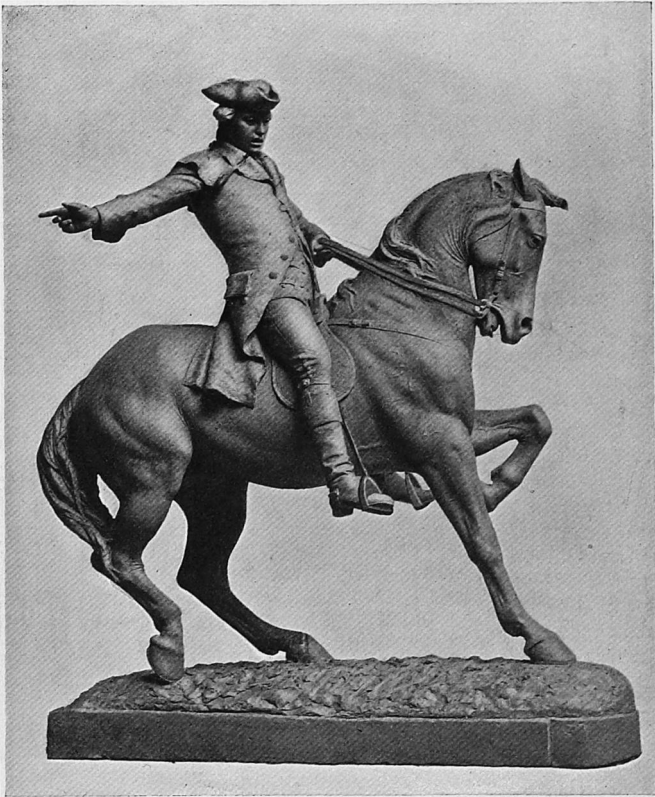
aginative natures are vastly impressed by the mystery of mountain scenery; the stern beauty of form may not be seen elsewhere as it is in the ridges, shoulders, couloirs, gorges, buttresses, and peaks which form the mighty symphony of the heights. This is nature's architecture and sculpture, one and inseparable. It may well be that from the days of the Greek masters, nurtured, from Thessaly to Laconia, amongst the highlands, and down through the Italian Renaissance, cradled amid the towering Apennines, even to our own times, the



BIRTHPLACE OF C. E. DALLIN, FROM AN OIL SKETCH BY HIMSELF

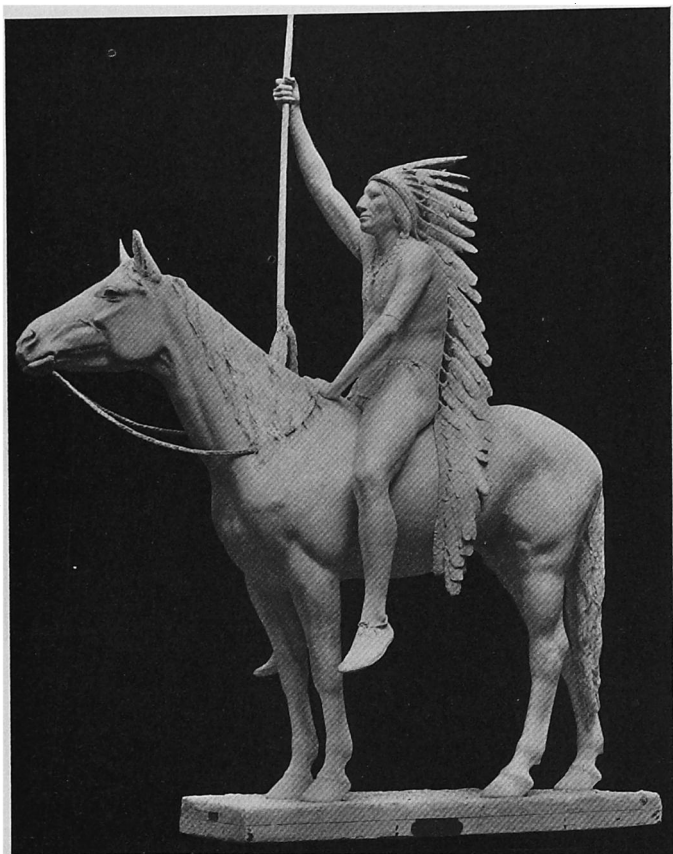
tendencies, ambitions, and ideals of the plastic artist have been shaped in a measure by the indelible associations of his birthplace. That it is so in the case of Mr. Dallin cannot be doubted; for when he speaks of the Wasatch Mountains there is a note in his speech that reminds one of the old tales of the Swiss exiles pining and dying for a sight of their Alps.

Life in Utah in the sixties was not by any means luxurious. Young Dallin, living outdoors, barefoot and in patched clothes, herded cows, cut firewood, gathered berries, dug segos, shot ducks, and in other ways made himself useful, until at the age of fourteen he and a comrade began to drive a wagon loaded with garden "produce," three times a week, between Springville and Alta City, a silver



FINAL STUDY FOR STATUE OF PAUL REVERE, BY C. E. DALLIN

mining camp, forty miles away, in Cottonwood Cañon. Starting at four o'clock in the summer afternoon, and driving until darkness came, the two lads would bivouac for the night, resuming the journey at five in the morning, and reaching their destination some time before noon. They sold their load of vegetables in Alta City, and returned home via Granite, where they slept. They carried their meals with them, and received fifty cents a day for their labor. This employment lasted for about three months of the year. In the fall the winter's supply of fuel was to be cut and hauled from Hobble Creek Cañon—clear up to the snow line—where the wood-cutters slept in the open, rolled in their blankets, with boots for pillows, sometimes



SIGNAL OF PEACE, BY C. E. DALLIN
SALON OF 1890, NOW IN LINCOLN PARK, CHICAGO

waking to find themselves buried under a couple of inches of fresh snow. Bears occasionally prowled about the bivouac.

The Piute and Ute Indians were numerous in and about Springfield; and in the fall they would build in the fields their wigwams of skins and brush, and offer to the townsmen their merchandise of hides and game. Of course the boys were well acquainted with these friendly Indians, and adopted many of their words and ways. We shall see how young Dallin was to utilize in his art this early familiarity with the aborigines, and how well memory, refreshed by obser-

vation, was to serve him in preserving for us some of the most striking and intimate traits of the redskins.

In the spring of 1879 he went to work at one of his father's mines. His purpose was to earn enough to enable him to go to an academy at Provo, six miles north of Springville, the following winter. At first he was the cook for himself and three others in the camp; then he was employed in sorting ore—loading it upon a barrow, wheeling it to the shaft, and screening it. He remained in the mine about six months. It was a rough life. The place was in the Tintic mining district, about thirty-eight miles west by south of Springville.

One day the miners struck a bed of soft white clay. Young Dallin could not resist the temptation, and he set out to model two life-size heads, improvising his own tools. The results were vastly admired by the miners, and the young artist was talked of as far away as Silver City, three miles distant. He had already experimented at intervals with clay, had carved wood with a jackknife, and had drawn countless sketches, studies, and caricatures on his slate, when he should have been studying, in school hours. His dream was to be an artist, but how he was to obtain the needed training, how he was to make a livelihood, he yet knew not. The two clay heads were sent to a fair in Salt Lake City, together with two of young Dallin's drawings, in October, 1879.

The following spring Mr. C. H. Blanchard, of Silver City, was so struck by these productions of the young man that he interested Mr. Jacob Lawrence, a rich mining man of Salt Lake City, and together they raised money enough to send him to Boston, where he entered the studio of Truman H. Bartlett, the sculptor, and began his artistic education. Who cannot see in fancy and sympathize with the nineteen-year-old neophyte, timidly ringing the bell at the door of the studio down on Federal Street, in the rear of the terra cotta works; and who cannot, in imagination, hear the greeting in Bartlett's ringing baritone:



JOHN HANCOCK, BY C. E. DALLIN

"Hello! You the Utah fellow?"

The "Utah fellow" was to be taught free of charge, on condition of his working about the studio during the time when he was not modeling. He began work at once in the day class, modeling a small head of a tiger. The following spring he began to work in the terra cotta works, and later, in 1881, he went to Quincy and worked for

Sidney H. Morse, the sculptor. In the summer of 1882 he went to Charlestown; and in the fall he took a small studio in Pemberton Square, Boston. Among his first works there was a portrait bust of Mr. E. H. Clement, the editor of the *Transcript*. This was followed by a statuette of William Warren, the comedian, in the character of Herr Weigel, in "My Son"; a copy of the bust of Hermes by Praxiteles, one-half the size of the original; a bust in relief of Dr. Oliver Wendell Holmes; and some heads for reproduction in wax to serve as models in the show windows of a department store.

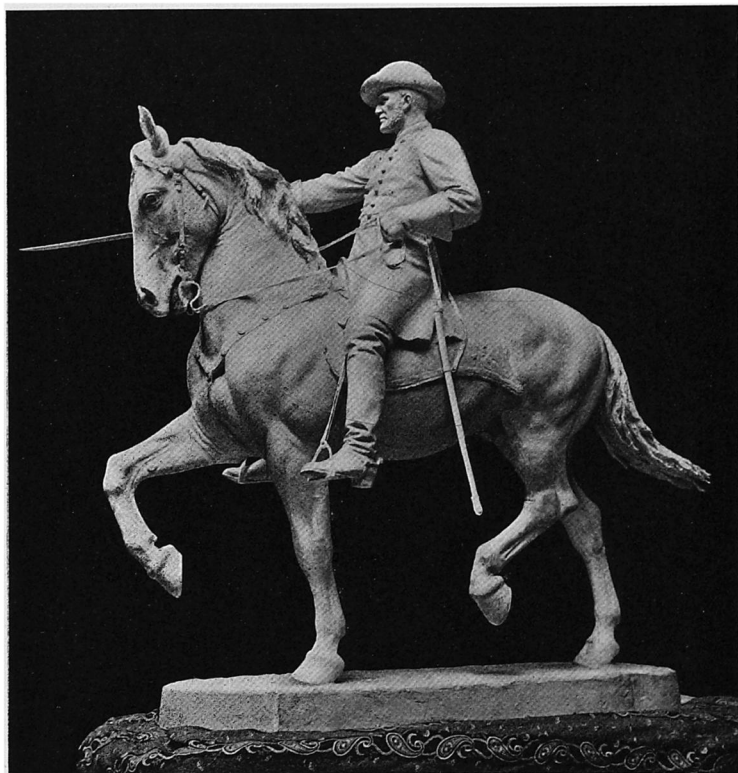


SIR ISAAC NEWTON,
BY C. E. DALLIN
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In 1883 a committee of gentlemen was formed for the purpose of erecting an equestrian statue of Paul Revere. Cash prizes were offered for the three best designs embodying the ideas expressed in a certain verse of Longfellow's famous poem, "The Midnight Ride of Paul Revere." In February, Dallin began a figure to compete for one of the prizes. He spent six months upon the work. The models were exhibited in the gallery of the Boston Art Club, in April, 1884. To his surprise, Dallin received one of the prizes, the other two being awarded to Daniel C. French and James S. Kelley. None of the models was accepted for the statue. Dallin then asked permission to submit a second model, and the request was

readily granted. The model was immediately prepared and sent in, but no decision was arrived at by the committee. There the matter rested for the time being.

In the fall of 1884 we find the young artist in the old Studio building, Tremont Street, where he modeled "A Cowboy," "An Indian Chief," and "A Greaser," equestrian statuettes, two of which he cast, but intrusted the third to a plasterer, who ruined it. He also made a portrait bust of Dr. O. W. Holmes, from photographs. After a visit to his home in Utah, and a brief sojourn in Salt Lake City, he returned



STUDY FOR STATUE OF GEN. SHERMAN
BY C. E. DALLIN

to Boston, and at the suggestion of the committee, made his third and fourth models of the Paul Revere statue. The last model suited the committee so well that after due deliberation and discussion, the work was intrusted to him, and the contract was signed in July, 1885. The accepted model was exhibited, and contributions were solicited, but to no avail. The committee met and adjourned; the years slipped by; the original contract was renewed, the time extended—all in vain. Boston is still without the Paul Revere statue.

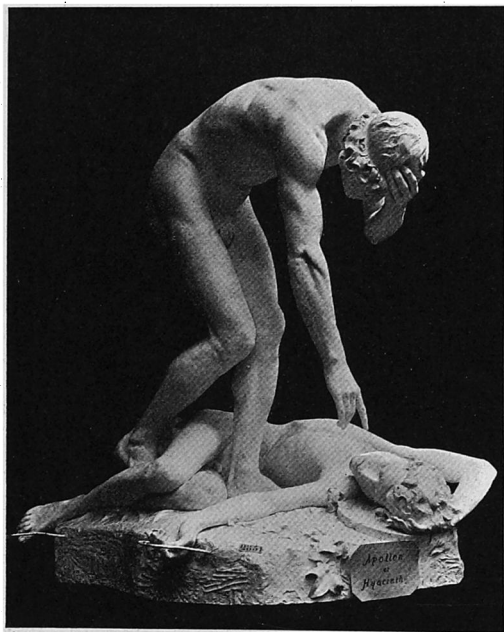
The demands made by the subject are exceptional, since the monument must be in an unusual sense episodic. Thus it offers peculiar difficulties, as well as an uncommon sort of opportunity. The spirit of the episode was well conceived by Dallin, who expressed its picturesque side, and made a dashing and effective work, with ample movement and fire. Revere is shown at the moment when he reins in his horse and cries to one of the farmers that the British are coming. The horse, a powerful animal, has been pulled up so short that he still preserves some of the momentum of his furious nocturnal flight, and is full of spring and elasticity.

Of this work Augustus St. Gaudens wrote: "I think the horse is very good and strong, and certainly, if carried out as shown, would be a work not to be ashamed of"; but as to the rider, he thought the artist might do better, and he advised him to make other studies of the man until satisfied. Frederic P. Vinton, the portrait painter, considered that the man's figure was too small for the horse, and expressed the hope that the sculptor might make a well-proportioned artistic group, "even though history insist that the brave fellow was small." He added, "Let's have him big enough for your spirited stallion, by all means." "It seemed to me," wrote Professor Charles Eliot Norton, "a work dramatically conceived and full of spirit—likely, if executed on the proposed scale, and set up in a public place, to be far more interesting and satisfactory than most of the recent works of its class." Similar expressions of approval, some of them even more emphatic, came from well-known artists, such as Otto Grundmann, Thomas Juglaris, Robert W. Vonnoh, J. M. Stone, I. M. Gauguengigl, and W. B. Closson.

During the winter of 1887-88 Dallin's principal work was a powerful study in anatomy called "The Indian Hunter," depicting a life-size figure, almost nude, in the act of discharging an arrow. He sent this work to a competitive exhibition held in New York, in May, 1888, and received the gold medal for the best piece of sculpture, by vote of the artists. The following August he went to Paris to pursue his studies, and entered the Julian Academy, where he received the immediate attention of the eminent sculptor, Henri Michel Chapu. In the spring of 1889 he passed the examination for the *École des Beaux-Arts*, but he did not avail himself of his privilege of entering. He had become acquainted with Dr. Evans, the American dentist,

who had conceived the idea of presenting to France, in the name of the American people, an equestrian statue of Lafayette. Dallin was asked to make a model, and complied. His model was put into bronze, and figured at the great exposition of 1889, at the entrance of the American industrial department.

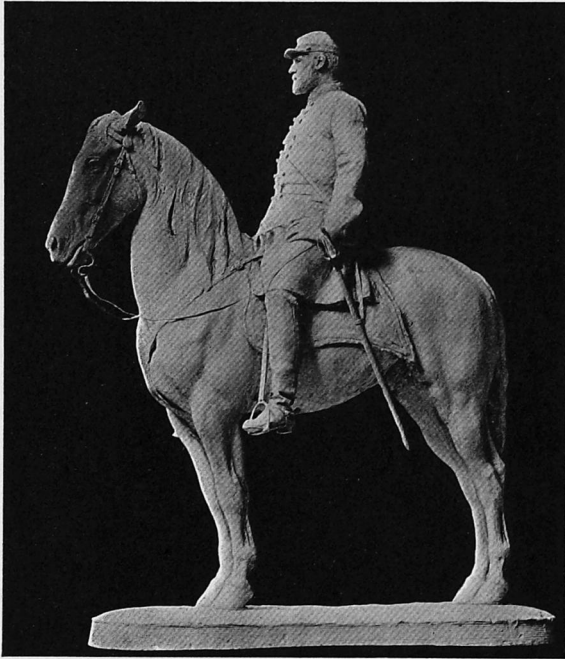
Dallin now shifted the scene of his labors to the camp of Buffalo Bill, who was making the tour of Europe, with his company of Indians



APOLLO AND HYACINTHUS, BY C. E. DALLIN
SALON OF '97

and cowboys, and who remained in Paris for six or seven months. A small study of a mounted Indian was the result of his labors; and from this he subsequently made a life-size equestrian statue, which was sent to the Salon of 1890, under the title of "The Signal of Peace." William A. Coffin wrote in *The Nation*, August 3, 1893, that it was one of the best things shown by the Americans in the Chicago World's Fair, where it was later exhibited, and was awarded a medal and diploma. The reserve power and fine plastic sense manifested in "The Signal of Peace," to which the Salon jury awarded an honor-

able mention, undoubtedly marked the ripening of the sculptor's talent and the opening of a distinct period of original productiveness. The work shows a Sioux chief in moccasins, breech clout, and feathered war bonnet, with one hand resting on the neck of his pony, and with the other hand raising aloft his feathered spear, the point upward, a recognized signal among the Indians. The pony's ears are directed



STUDY FOR STATUE OF GEN. REYNOLDS

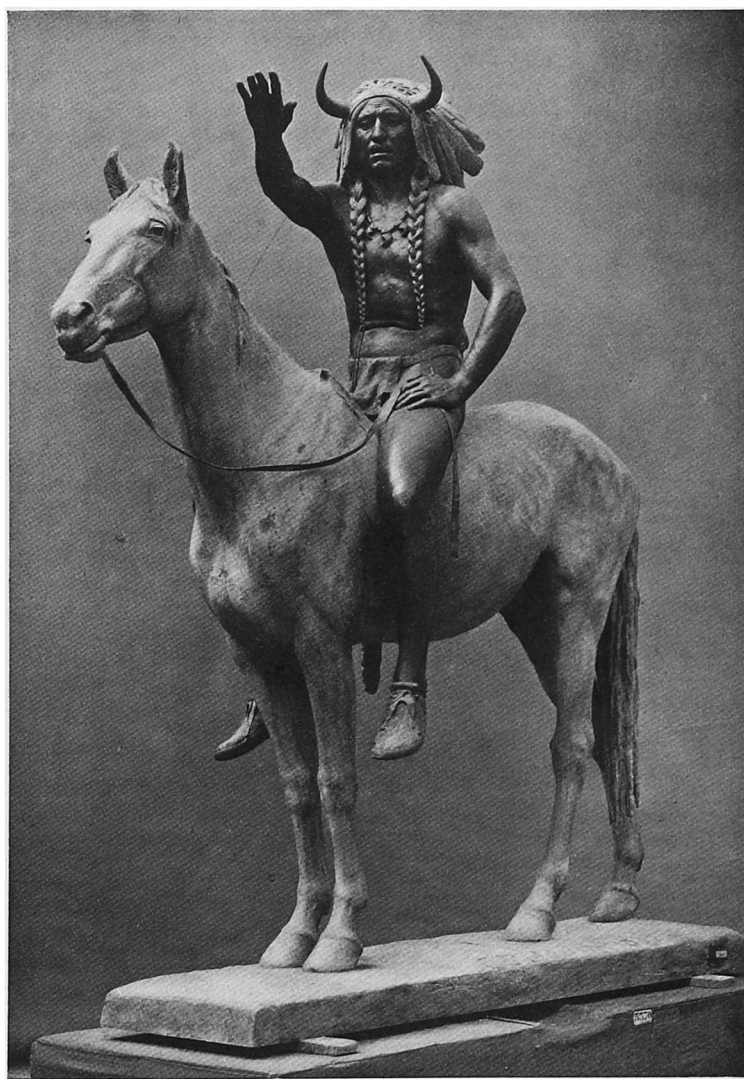
forward, and all four feet are planted on the ground. From the World's Fair in Chicago, 1893, the bronze was bought by Judge Lambert Tree, who offered it to the city of Chicago as a fit memorial of the aboriginal Americans; and the monument, having been gratefully accepted, was unveiled in Lincoln Park, in June, 1894. It stands on a granite pedestal, a short distance from the equestrian statue of General Grant. "I fear the time is not distant," wrote Judge Tree, in his letter to the commissioners of Lincoln Park, "when our descendants will only know through the chisel and brush of the artist these

simple, untutored children of nature who were, little more than a century ago, the sole human occupants and proprietors of the vast Northwestern empire, of which Chicago is now the proud metropolis. Pilfered by the advance guards of the whites, oppressed and robbed by government agents, deprived of their land by the government itself, with only scant compensation, shot down by soldiery in wars fomented for the purpose of plundering and destroying their race, and finally drowned by the ever westward tide of population, it is evident there is no future for them, except as they may exist as a memory in the sculptor's bronze or stone and the painter's canvas."

Dallin returned to Boston in the summer of 1890, having been away two years. During his absence his bust of Lowell had been exhibited in one of the Paint and Clay Club exhibitions, and his "Indian Hunter" had been shown in Buffalo, at the Algonquin Club in Boston, and at the Boston Art Club. His first work after his return from France was "The Awakening of Spring," a nude figure, which was exhibited at the Society of American Artists' exhibition in the spring of 1891. This ideal statue, with outstretched arms, is finely poised, and manifests a lively and just appreciation of the graceful and delicate contours of the girlish form.

In June, 1891, Dallin was married to Vittoria Colonna Murray, of Roxbury, and immediately after this happy event he went to Salt Lake City, where he remained until the winter of 1894. While in Utah, he modeled the bronze-gilded angel which surmounts the spire of the Mormon Temple; a part of a monument to the pioneers of Utah, since erected in an incomplete condition in Salt Lake City; various portrait busts, one of which, in marble, was shown at the World's Fair at Chicago; and other minor works. During the year spent in Boston after his return from the West, he executed "Despair," and a bas-relief, "Mother and Child," both exhibited at the fiftieth annual exhibition of the Boston Art Club in 1895. The full-length nude figure entitled "Despair" was extremely graceful, and called forth very cordial praise from the critics. The gusto and refinement of the infant's figure in the bas-relief were also warmly commended.

For the Society of the Sons of the Revolution he made a sketch model for a statue of John Hancock. The contract was signed by five out of seven members of the committee, and the model was approved by the Boston Art Commission; but the project fell through at the last moment. "I have sometimes feared that in his own city John Hancock is not honored as he should be. Woe to the city which neglects the memory of its great men! I heard with dismay a few days ago that the Sons of the Revolution have not money enough to pay for the bronze statue of Hancock which they have ordered. Why, thanks to Hancock and the men behind him, there is money enough in Boston to pay for fifty statues in gold to his memory, if



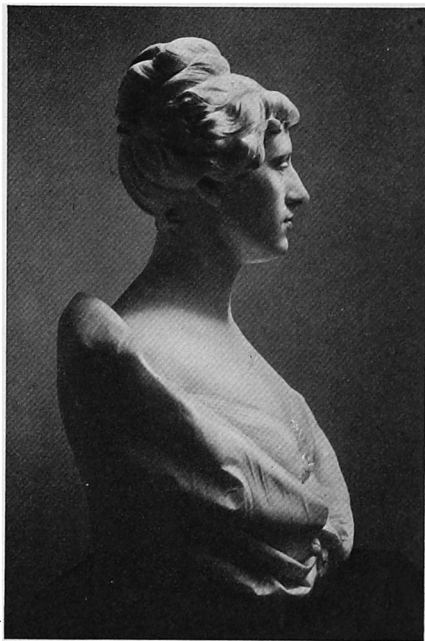
THE MEDICINE MAN
BY C. E. DALLIN
SALON OF '99

the people of to-day understand what independence means to them." (Speech of Edward Everett Hale, July 4, 1897.)

The sketch represents Hancock standing, with a scroll in one hand, and a quill pen in the other; the poise is easy, spirited, and dignified, and the expression is in keeping with the aristocratic personal traditions of the man, the head being held proudly erect. The features and costume were copied from Copley's famous portrait of Hancock, in the Museum of Fine Arts.

Dallin also made a small model to enter the competition for an equestrian statue of General Sherman in Washington. The horse was superbly modeled, having a fine, noble, and yet reserved action. The great commander, sword in hand, was pointing with it, as if giving an order. "It composes well, is effective, without being in the least theatrical, and looks like a soldier on a soldier's horse," wrote Frank T. Robinson in *The Monumental News*. The Sherman monument competition, it will be remembered, ended in a monumental squabble, with boundless washing of soiled linen in public, bitter personalities, and a scandalous exposure of ignorance, presumption, and malignity. There has never

been a more striking demonstration of the utter fatuity of our customary methods of procedure in regard to the choice of an artist to make a public monument. Dallin's Sherman sketch model was awarded a medal at the exhibition of the Massachusetts Charitable Mechanic Association in Boston, in 1895. At this time the sculptor was living in Philadelphia, whither he had gone to accept a position as temporary instructor in modeling at the Drexel Institute. It was while he was there that he modeled his statue



PORTRAIT BUST OF MISS C., BY C. E. DALLIN
SALON OF '98

of Sir Isaac Newton for the rotunda of the Library of Congress in Washington. He depicted Newton in the fullness of his intellectual power, showing a man about forty-five years of age, in an attitude of meditation. The figure stands upon the right foot, with bowed head and downcast eyes, and the expression is that of deep thought. The head is crowned by an ample periwig, the curls of which fall upon the shoulders. A large cloak covers the back, falling to the heels, and the left hand grasps a fold at the full length of the arm, while the right arm, raised across the breast, gathers up another fold. The rest of the costume is plain and simple, consisting of a long waistcoat and frogged coat, snug knee breeches, square-toed shoes with buckles. The sculptor exercised great care as to the likeness, studying the portraiture from an old engraving, a death mask, a bust by Roubilliac, and a portrait by Sir Godfrey Kneller.

After finishing the Newton statue and the school year at the Drexel Institute, Dallin quitted Philadelphia, and again went to Paris, where he entered the atelier of Jean Dampt, a sculptor of great excellence. Let us pause a moment at this point to emphasize the merit of this voluntary return to tutelage and the severe, monotonous toil of the class room. To be unsatisfied with one's achievements is, as we all know, a condition necessary to growth; but how many professional men of thirty-five are at the same time modest enough and brave enough to turn their backs on a career which is apparently just opening up a pleasing pecuniary perspective, for the purpose of disciplining their capacities and polishing their talent on the educational grindstone?

Dallin remained in Paris this time almost three years (1896-1899), and in this period he produced several of his best works. The first of these was a plaster group of heroic size representing "Apollo and Hyacinthus," which was begun in September, 1896, and finished in time to be exhibited at the Salon of 1897. The next was a bronze equestrian statuette of "Don Quixote," which was begun in the spring of 1897, and exhibited in the Salon of 1898. Finally, the equestrian statue of the "Medicine Man," begun in April, 1898, was completed in time to be exhibited in the Salon of 1899.

The "Don Quixote" is the artist's best work up to the present time. It is conceived in an absolutely ideal spirit, and is enveloped in an atmosphere of romance which is completely in harmony with that of Cervantes. The character of Don Quixote, moreover, is taken seriously, and with a proper appreciation of its intrinsic nobility and pathos. The type is that of the nervous, melancholic, and imaginative man, and his traits are reflected in the gaunt and bony physique. The knight holds in his right hand a long spear, and in his left hand the slack reins. He wears a full suit of armor, except that the helmet is without a visor. The face is exceedingly expressive. The eyes are set deep in their sockets, the nose is aquiline, the cheek

bones are salient, the form of the jaws and the pointed beard accentuate the idea of length and emaciation. The eyebrows almost meet in a single arch, but the vertical wrinkles between them, and the piercing, sustained, and dreamy gaze of the sad eyes well bear out the conception of a solemn, cranky, and romantic old gentleman,



DON QUIXOTE, BY C. E. DALLIN
SALON OF '98

somewhat out of date, but eminently imposing, dignified, and even lovable. He sits his horse well, and has a noble bearing. The Rosinante is positively a creation of genius, nothing less. The long, lean, osseous head of this prehistoric wreck of a nag, and the dismal droop of the ears, convey a whole world of mournful equine biography. All told, this statuette, beautifully cast in a rich-toned bronze,

is one of the most delightfully original and imaginative of American sculptures. The quaint and charming madcap sonnet on Don Quixote by Paul Verlaine, translated into English by Mrs. Dallin, is quite in touch with the sculptor's conception of the Knight of the Rueful Countenance:

"Don Quixote, paladin of olden day!
 In vain at thee the throng its taunts may fling;
 Thy death a martyr's was, thy life a lay,
 And wrong were all the windmills, O my king!
 Protected by thy faith, forevermore
 On thy fantastic steed I love, ride on!
 Gleaner sublime, still ride! more than of yore
 The law doth fail and justice is not done.
 Hurrah! we follow thee, we poets blest,
 With locks unbound, with vervain gayly dressed,
 Led to assault the lofty heights of song.
 But yet, in spite of treason everywhere,
 Shall Fancy's winged standard float erelong
 Above vain Reason with her hoary hair."

The equestrian statue of the "Medicine Man" was so well esteemed by the French artists that it was given a fine place in the Salon of 1899, having no other statuary near it, and for background the green shrubbery—in fact, everything to show it to the best advantage. The critics of the *Petite République*, the *Autorité*, and the *Frankfurter Zeitung* heartily praised it, and it was a favorite with the visitors to the sculpture garden. The modeling of the horse is particularly strong; and the manner in which the man sits on the horse reveals a life-long habit and a perfect identity of purpose and feeling.

Still other works by Dallin, which I have not mentioned, are: An enlargement of Barye's "Panther," 1880; a silver statuette of the famous trotting horse, "Sunol," harnessed to a sulky, 1893; sketch for an equestrian statue of General Sheridan (Chicago competition, third prize), 1893; sketch for a statue of General Joseph Warren, Boston, 1894; sketch for a statue of Robert Ross, at Troy, New York (third prize), 1894; sketch for Hahnemann monument, Washington, 1894; sketch model for equestrian monument of General Reynolds, Gettysburg, 1896; and many portrait busts, among which probably the most striking is the elegantly chiseled marble bust of Miss Cushing (Salon of 1898), "admirable for its simplicity, the clean cut of head and features, the poise of the head on the neck."

WILLIAM HOWE DOWNES.